THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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Notice.

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Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

NOVEMBER 7, 1907.

The Kinematograph Manufacturers' Association Dinner. The most important event of the current week is perhaps the first public meeting and dinner of the Kinematograph Manufacturers' Association of Great Britain, on Thursday last, at the Holborn Restaurant. The trade was well represented, and the spirit prevailing was of the most desirable character. After listening to what the various speakers had to say, one felt convinced that the union was one calculated to do a great deal towards the general elevation of the film business and the exhibiting profession. That this view of the situation is well founded will be gathered from the particulars of the proceedings published elsewhere in the present issue.

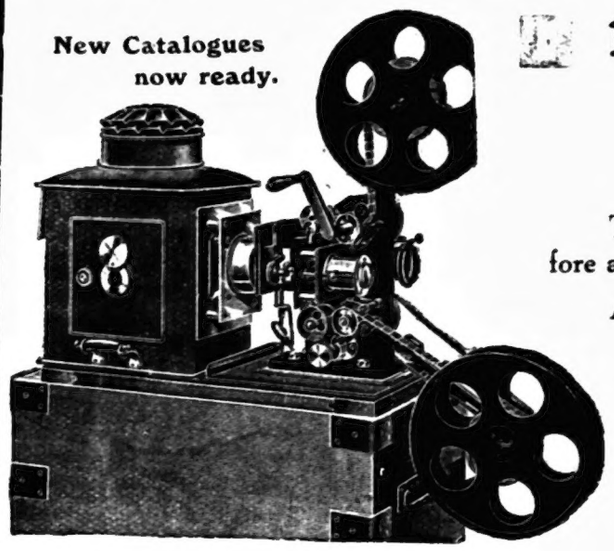
Deluded Operators. It appears that in certain quarters, a few ill-informed operators are exhibiting a spirit of suspicion as regards the real objects of the Association. They seem to be under the impression that this body of the trade are seeking to rule them in a manner detrimental to their best interests. This is an absolute delusion! The aim of the Association is a far loftier one. It is realised that the life of the kinematograph depends on the safety of the public—that public opinion and taste must be carefully catered for—the public must be made to feel secure whilst patronising shows, and the class of subject on exhibition shall be selected with due respect to high moral tone. It is found also that care is needed in determining the best ways and means of obtaining proper recognition of the importance of the kinematograph from the Government.

The Right People in the Right Place. The K.M.A., composed as it is of men with long experiences, is obviously the most capable body to deal with such weighty matters, and in the ultimate acquisition of the things they most desire, the operator will incidentally but nevertheless directly benefit. We do not desire to infer that operators should not band together for purposes of mutual benefits. On the contrary, as in all trades and professions there should be distinctive organisations in each of its separate sections, and in this particular we do not lose sight of the need which exists for an association designed to look after the interests of the Amusement Caterer, a point which is brought forward this week by our correspondent, F. Oscar Seyd.

Suggested P.A.C.A. We shall soon need a dictionary of abbreviations. We have the K.M.A., the B.O.A. and other letters to distinguish firms and individuals in the trade, and now we are threatened with the P.A.C.A.—or the Public Amusement Caterer's Association. We knew this would eventually arrive, and waited for the initiative to come from one of themselves, rather than that we should be accused of originating such a union. Now that the ball has started rolling, we hope that exhibitors and others interested will use our pages to air their views, so that the matter may be carefully considered in cold print before too hasty steps are taken. We therefore invite opinions, and shall gladly do all we can to help put the matter on a thorough footing.

Butcher's EMPIRE Cinematograph and Projecting Lantern.

New Catalogues now ready.



1908 Model (Now Ready).

ABSOLUTELY ROCK STEADY.

BALL BEARINGS THROUGHOUT.

The mechanism is perfectly free from vibration and therefore a steady picture is assured.

Automatic Cut-off worked by Gyroscope in a horizontal position.

Body of Lantern well ventilated. Condenser can be removed from outside of Lantern, thereby saving considerable time in the event of a broken glass.

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Phillips, Edmund, Claremont Studio, Mumbles, R.S.O. Glam.

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Macqueen, J. A., Scottish International Picture Co., 9 Great Hamilton Street, Glasgow.

Tivoli Airship Co., 65 Strand, W.C.

West, Alfred, The Anchorage, Southsea, and 95 Mortimer Street, Regent Street, W.

West's (Our Navy, Army and Colonies), Polytechnic, Regent Street, W.

Waller Jeffs, ("New Century Pictures"), Curzon Hall Offices, Birmingham.

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Charles Urban Trading Co., Ltd., 48 Rupert Street, W.

The Electric Light in the Optical Lantern.

No. 6.—By C. M. H.

THE term by which we measure the pressure of electricity—it is also called pctential or electric-motive force (E. M. F.)—is the "volt." The power to do work which is represented by a currrent of so many amperes at a pressure of so many volts, is found by multiplying the two together, when the result is called so many Watts. Thus, ten amperes at an E. M. F of 100 volts—the pressure at which electricity is generally supplied commercially to the consumer—is estimated as 1,000 Watts. Another name for the same thing is a "Kilowatt," and this quantity has been adopted by the Board of Trade as their "writ." Just as the companies reckon up your gas bill at so much per thousand feet, so the electric people charge their customer according to the "units" they have absorbed.

But there is another aspect of the question to be considered before we have done with the water simile. Before we can make one stream of water pumped out by the engine do work for us we must convey it to the point where the work is to be done by means of tubes, and we must also provide it with a return path to the pump after the work is accomplished. These tubes be proportional in their internal diameter to the quantity of the water, or the stream will be unduly diminished if they be too small, and a large amount of the energy will be wasted before it reaches the scene of action. Also, the thickness and strength of the walls of the tubes must be proportional to the pressure on the water, or it will escape and be lost. In any case there will be a certain amount of loss owing to the friction on the stream of water by the walls of the tube in which it is conveyed, and this friction or "resistance" will be proportional to the roughness of these walls, or the material of which they are composed, and also t o the length of tubing.

It is the same with electricity. The amount which will pass around a given circuit is in direct proportion to the pressure which drives it—measured in volts—multiplied by its quantity or current—measured in amperes—and inversely proportional to the sum of the resistances which it meets with on its journey. Electrical resistance is measured in "ohms," and the ohm is interchangeable, as it were, with the volt and the ampere. *There are three factors*, therefore, in every electrical circuit through which electricity is passing, and if you know two of them you can find the third by the simplest deduction. Thus, if there be a total resistance of five ohms in a circuit in which the dynamo or other source of electricity is creating a pressure of 100 volts, you may be absolutely certain that the current is no more or less than 20 amperes. Here is a simple little formula—the invention of some American genius—which is easy to remember, and which puts the whole thing into a nutshell:—

$$\frac{E}{C}R$$

E stands for electro motive force or voltage, C for the current in amperes, and R for resistance, which is measured in ohms. To use this ingenious device, when you want to find one factor, the other two being known, you place yonr finger over the letter which represents the unknown quantity and multiply or divide the others with one another as indicated by their position.

Now let us see what all this means to the lanternist. In the first place it requires a certain minimum pressure of electricity before an arc can by any means be made to form between the carbon points. There is, as it were, a certain amount of resistance in the arc which must be overcome and subdued before you can do anything. After that, any increase of pressure will serve to drive a proportionately larger amount of current across the space between the carbons, and the quantity of light emitted depends upon the amount of current that passes. Twenty-five large Grove battery cells will yield a fine arc light, and one might suppose that twelve similar cells would give a light of nearly half the brilliancy. But it is not so, for the potential of twelve such cells falls far below the limiting number of volts, and no arc at all can be established. An arc light for lantern work, where the lamp employed is one of good and efficient make, so that the greatest possible amount of the total light which it yields find its way through the system of lenses, a current of ten amperes will give a brilliant illumination far surpassing that of even the best limelight jet. Now, the resistance of the arc when running at about ten amperes—for in this one case the resistance varies with the strength of the current—is approximately three ohms.

If such a light is to be run upon a 100 volt current, where the wire "leads" are sufficiently large, as they usually are, that their resistance need hardly be taken into consideration, an artificial resistance of seven ohms will have to be included in the circuit in order to cut down the current to the required ten ampered. It will be seen that as the quantity of current that flows around a circuit is directly proportionate to the pressure divided by the resistance, if there be not sufficient of the latter, you will get a far larget current than you will know what to do with. For instance, if on a hundred volt circuit you only have a resistance of one-tenth of an ohm, directly you switch the current on you will have a rush of electricity of one thousand amperes, and that will require a copper wire one inch in diameter to carry it properly. If you attempt to sent an electric current through a wire that is too small to convey it, that wire will get so hot that it will probably be melted before you have time to switch the current off again.

It might easily happen, and indeed it often does, that owing to the wires *accidently touching one another*, the resistance of the circuit becomes in a moment reduced far below its proper amount, and the consequence is an immense flow of current that—were it not for a certain safety device, would speedily melt up the wires and probably set the place on fire. It is to obviate these disastrous results of an accidental "short circuit" as it is called. that the supply companies always put a "fuze" on their leads when they bring them into your house, and they lock it up so that you cannot get at it. A "fuze" is a very simple device. It consists merely of a short piece of tin wire of a thickness proportional to the maximum current, that it will be required to carry, which owing, to easy fusability immediately melts when more than the normal current passes through it, and dropping out from its terminals, automatically cuts off your supply of electricity. (*To be continued.*)

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Latest Top Liners.

Roller Skate Craze.

275 feet. £6 17 6 (Less 33 1/3 %)

Opens in a room where a number of youngsters are practising roller skating. Grandpa presently enters and joins in the sport, after sundry falls goes into the street, where his collisions will make any audience laugh.

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330 feet. £8 5 0 (Less 33 1/3 %)

Hubby comes in late for the first time. Wife quarrels with him and prepares to go to mother's. Sends hubby to order trunk, which he enters on the quiet. On the road he is badly shaken, and his wife compassionately takes him in her arms on his arrival.

The Canadian Settler.

575 feet. £14 7 6 (Less 33 1/3 %).

Shows every aspect of life in Canada. Cutting down the timber, stripping and cutting up the fallen trees into logs, a yoke of oxen at work ploughing, milking of cows, the log homestead, etc., etc.

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140 feet. £3 10 0 (Less 33 1/3 %)

A bunch of Japanese flowers is shown at the opening of this beautiful subject, which gradually fades and give place to a series of pictures of lovely Japanese girls.

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Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

Kinematograph Projectors as I see them.

By the Editor.

No. 9.—W. BUTCHER & SON'S No. 2 EMPIRE.

The machine under review is one in which the makers have introduced a nnmber of up-to-date features which should help to facilitate the work of successfully projecting a living picture. The machine is by no means of a frail structure, in fact it is moderately heavy, it being realised that a few pounds extra weight is not of much moment in a machine in which one of the principal features is to exhibit pictures with rock steadiness. That the machine accomplishes this first essential, was demonstrated to us by Mr. Butcher during a recent visit to their Kinematograph Showrooms. We should say that all the working parts are made by mechanics who know their business, whilst the material employed is of such a quality as to ensure a long life to the machine without signs of deteriation. The standard which forms the base and main support of the mechanism is made of a very heavy steel casting upon which is mounted the stage with optical system, the train of wheels which forms the actual working parts, the sprocket brackets and eccentric adjusting gear.

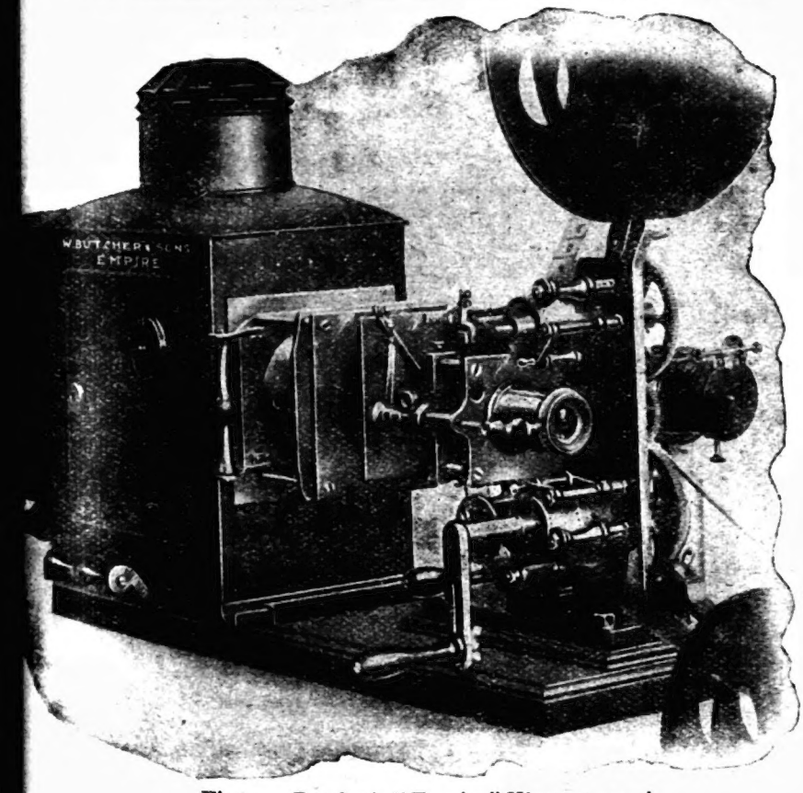
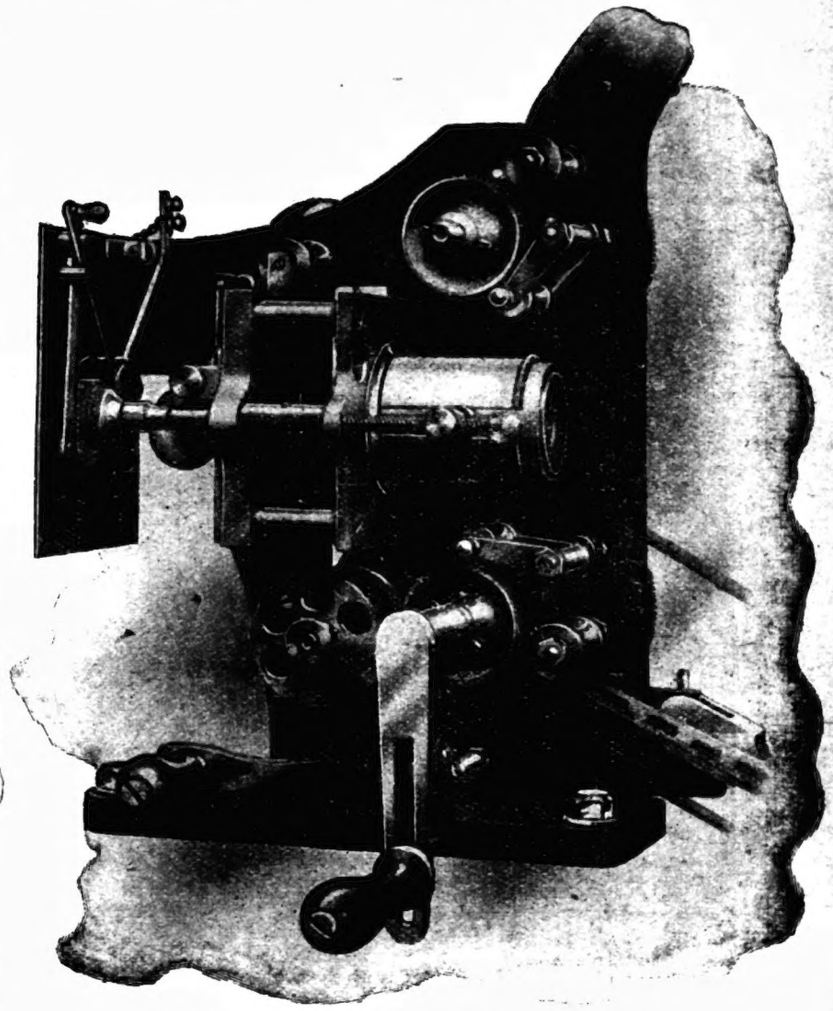


Fig. 1. Butcher's "Empire" Kinematograph. Model No. 2. (General View).

Ball Bearings. One of the most interesting features of the new Empire Machine is that ball bearings have been introduced. The bearings it is claimed, will not get hot even if the machine is run for two hours, and will not easily wear out.

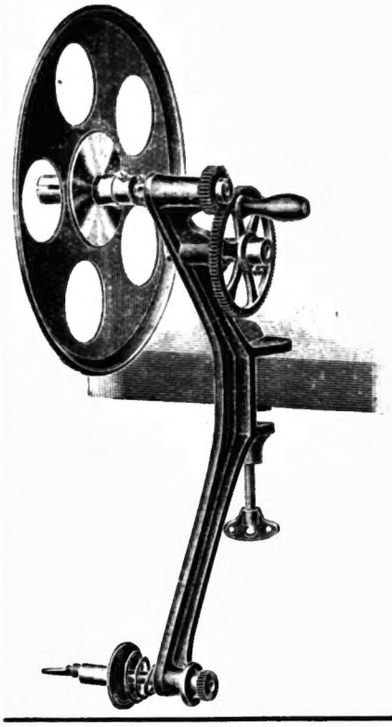
The steel ball system is fitted to both sprocket spindles and the dog or cam wheel. The arrangement for their accurate adjustment is the subject of a patent.



Butcher's No. 2 Empire (operating side of machine).

The Central Adjustment. This piece of apparatus is fitted below the lower sprocket, and consists of a heavy brass rocking arm, with the handle attached at one end and a brass roller at the other. It is fitted is such a manner that when the film, after it leaves the dog is put over the roller and from thence to the lower sprocket, the roller may be moved up and down by pressing upon the handle of the rocking device, the roller lifting or

The Hepworth Manufacturing Co., Ltd.



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Combination Winder and Re-winder.

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Price 25/- net.

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No. 1602. Length 175 feet. Price £4 7s. 6d.

Usual Discount.

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lowering the film as the case may be. This has the effect of making the lower "loop" longer or shorter, and so adjusts the position of the picture in the gate, an operation which can be carried out whilst the film is passing through the machine.

The Film Trap. The film trap has been the subject of much thought. It is made very heavy and fitted with a strong hinge and kept closed by a very simple catch.

The spring system which bears against the film, appears to be of a novel character, at any rate, we have not seen any other machine so fitted. It consists of a wide white metal spring, covering the whole area of the stage and having an opening cut with its centre to correspond with the size of the picture aperture. Towards the edges and in a vertical position are heavy steel springs, somewhat like a pair of skates in formation. They bear upon the sides only, of the film, and ensure the picture surface from any abrasion.

Pressure is compensated by the side spring, and extends over both sides in proper proportion.

Safety Shutter. The safety shutter is fitted to a plate opposite the stage, and is directly attached to the spindle which carries the main shutter. Considerable ingenuity is shown by the way the shutter acts, which works on the principle of the gyroscope top. Thus—the gyroscope wheel is caused to rotate direct from the shutter spindle, and it assumes a lateral position as it gains speed, a lever being fixed to its side, and acting in combination with a crank, carries up a steel shutter running in groves in the safety plate. Immediately the machine is stopped, the gyroscope wheel comes to rest and assumes its normal position, at the same time causing the shutter to close.

The focussing and lens jacket.—The makers have made another new departure, in the way and means by which the operation of focussing is carried out. The pinion is fixed to the lens tube in such a manner that it acts by means of a quick thread instead of a rack; and its position is parallel with the optical axis, and the milled head at the end of the focussing rod is well out of the way of the operating handle, making it very convenient to get at.

Special new driving handle.—As will be seen from the annexed illustration, the sweep of the handle may be modified by moving the handle proper along the slot in the crank. It may also be used on the top or bottom sprocket spindle. The spool arms can be folded for purposes of transit, and when extended for use the top one is provided with a locking device as well as the usual fly bolt.

Lantern Body.—For changing over from kinematograph to ordinary pictures, the lantern with light is pushed over, running in a parallel guide plate. The tray of the lantern is provided with springs, so that rigidity is secured to lamps with bases that vary slightly in width, the springs automatically adjusting themselves. Another commendable feature that should not be overlooked is that the condenser of the lantern is fitted into a sliding *draw out* mount, the object being to provide facilities for the quick removal of the condenser should it crack during an exhibition, in which case a fresh condenser can readily be inserted.

In this review we are more especially concerned with the projecting mechanism, and of this we can say that our inspection lead us to a conclusion well in its favour.

MISCELLANEOUS ADS.

6d. per line (10 words).
Three insertions for price of two.

SITUATIONS WANTED.

WANTED Engagements for First Class Kinematograph Entertainments, public or private, 20 minutes to 2 hours show. All latest pictures.—Terms and dates apply REYNOLDS, 3 Lebanon Gardens, Wandsworth.

SITUATION Wanted in dark room or as camera operator.—Apply Box 4 care of KINEMATOGRAPH WEEKLY, Tottenham Street, W.

KINEMATOGRAPHER. Taking, Printing, Developing, Projecting, desires situation. Practical experience.—Box 48, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

OPERATOR (8 years' experience), Lime and Electric, wants day operating, or Sales or Films Department. Trade references and security. Life abstainer. London only.—Box 77, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

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EDGAR C. WHITE terminates 14 weeks' consecutive engagement with Waller Jeffs, Esq., on November 16th. Speciality Recitals with or without slides; "Flags with Thrilling Histories" and great success of "The Coming Winter" at Curzon Hall and Gaiety Theatre, Birmingham—now third week in programme.—Address Curzon Hall, Birmingham.

CARPENTER-JOINER wants Jobbing or part time, or work that can be done in own workshop if required, near Oxford Street.—Box 78, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

FILMS FOR SALE AND WANTED.

ASCENT of Mont Blanc, 825 feet, magnificent film, in perfect condition. 1½d foot.—LEE, The Hollies, Waterloo Road, Ipswich.

FILMS for Sale, from 1d. per foot. Good Condition. Thousands of feet. Send for list—WARREN EAST, 11 Newland Street, Kettering.

FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road, Glasgow.

1,000,000 Ft. of Film to clean by the Pioneer Film Cleaning Co. Moderate Terms.—175 Drury Lane, W.C.

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MISCELLANEOUS.

A FEW bound volumes (No. 1 and 2) of THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL. Contain many useful and interesting articles. P 3s. 6d. each post free from the Office of the KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

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A Grand Pantomime Picture, magnificently staged in Mediæval Scenery and Gorgeously Coloured.

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An episode of the Franco Prussian War.

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From Forest to Fireside

The Making of "Lloyd's News."

Felling of the trees in the Norwegian Forests—Making paper from the wood pulp—Setting, printing, folding and delivering a complete copy of the paper.

Stereoscopic Quality Throughout.

Approximate length 1200 ft. Exact length and price on application.

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BARCELONA AND BERLIN,

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The Law of Copyright in Kinematograph Pictures.

Paper read before the Members of the K.M.A. by

WILLIAM JAGO, F.I.C., F.C.S., of Lincoln's Inn, Barrister-at-Law.

It was with very great pleasure that I accepted the invitation of your Association to read a paper at one of your meetings on the Law of Copyright in its relation to Kinematograph pictures.

The Kinematograph is a new invention and was unknown and probably unthought of at the time of even the most recent legislation on copyright. As a necessary consequence, we cannot expect the statutes to contain any direct references to this apparatus or its uses. We must therefore endeavour to ascertain how far the recognised principles of copyright law are capable of application to the new circumstances which have arisen as a result of this modern invention.

Let us commence by an exact statement of what we mean by copyright. This word is used in two distinct senses. The first embraces the right which a man has to control, and if he wishes, to prevent the publication of his literary productions. The second sense is the exclusive right of multiplying the copies of such production after publication. The former of the two is covered by the common law, and depends on the principle that that which a man produces is his own property. The produce of a farmer is his own, and so too is that which was in the fifteenth century produced by the art of printing. More recently, that immense field which is continually being explored by the men of science has yielded treasures which also must be regarded as the property of the discoverer. By analogy, these also are the property of him by whom they are produced, and are protected against the predatory instincts of those who covet their neighbour's goods by the same common law as are the more corporeal forms of property. A new item of property having been produced which it is submitted may include a kinematograph picture, the author thereof has a right to its first publication, and such right will be maintained by the Courts.

The position is, however, altered by the act of the publication. In the case of *Jefferys v. Boosey* (1854, 4 H.L.C. 815) Lord St. Leonard said: "I never could, in my own mind, distinguish between the right to an invention after the publication of that invention and the right to the description of that invention after the publication of that description. If a mechanical genius should invent a machine of the greatest importance to mankind, it is admitted, nobody attempting to insist or to argue otherwise, and it has always been considered as settled, that after he has disposed of even a single copy of it, it may, so far as the common law is concerned, be copied and made use of without restriction by the purchaser, or by any person who properly obtains possession of it. Now I do not see how you are to estimate differently different kinds of genius; or how you can say that a man who invents a machine of the greatest importance to the State shall not have any right the moment he disposes of a single copy of that article, but that a man whose mind brings forth a certain collection of words shall be entitled to an absolute property in it in all time, even after he has published it, and let the world at large have it." Later, in 1860, in *Turner v. Robinson* (10 Ir. Ch. Rep. 181), it was laid down by the Irish Master of the Rolls that "it is clear that by the common law copyright or protection exists in favour of works of literary art or science to this limited extent only, that while they remain unpublished no person can pirate them, but that after publication they are by common law unprotected." So long therefore as any such work remains in private keeping, so long as a kinematograph picture is not published by its author, the right of production remains with him, and any invasion of the same is piracy.

Protection after publication is only afforded by statute, and this, which is to us the most important consideration, must next receive attention. So far as literary work is concerned, the present effective statute is the Copyright Act of 1842, on which the existence of literary copyright in this second sense depends.

The application of this Act to literary productions only concerns us in so far as the principles laid down in its administration have some application to our present subject.

There is nothing which is legally literary about a kinematograph picture, and even its title cannot be protected by any process of copyright. It does not, however, necessarily follow that titles are absolutely at every person's mercy. Thus, in regard to the title of a newspaper, in the case of the *Correspondent Newspaper v. Saunders* (1865, I 3 W. R. 804) the judge expressed himself as having no doubt that a title could be acquired as a trade-mark, But in view of the limitations and regulations by which registered trade-marks are restricted, it is doubtful whether kinematograph subject-titles could be workably protected in this way. From the very nature of the matter, the public life of the kinematograph picture is but a short one, and probably in most cases the title does not become associated in the minds of the public with some particular person's goods. But if, through exceptional popularity and success, a title so "catches on" as to indicate and mean one person's particular picture or subject, then the use of that title by some other person to sell to buyers or to foist on the public his goods "as and for" those of another, becomes an offence for which damages may be obtained, and its continuance prevented. This protection would also apply to a "colourable imitation," so near to the original as to be "calculated to deceive." In all cases of this kind it is simply a question of fact whether a title is regarded by purchasers, or the public generally, as indicating a particular subject, or the property of a particular person. There may be considerable difficulty in determining the fact, but when that is done the law is clear.

In the case of a document in which there is no copyright, a person who merely copied the document would have no copyright in his copy. But if considerable labour and expense had been incurred in making the copy, then such copyright would probably be protected against a second copyist who simply copied his copy without troubling to go to the original source. This, if a person writes an account of some special building or monument, or even compiles a catalogue of the drugs he sells in his shop, he cannot prevent some other person from publishing an account of the same monument, or a similar catalogue of drugs. But the second person must himself go to the original or common source, and may not simply copy from the first. In support of this position, the case of *Collis v. Cator* (1893, 78 L T 613) may be mentioned; there one chemist had prepared a catalogue of medicines and drugs sold by him, and another person had practically copied the same in its entirety. North, J., in the course of his judgment said, "In one way or another a man engaged in preparing a catalogue of this sort has incurred labour in its preparation; if his neighbour wants to be on the same level with him, he must incur the same labour or expense and trouble."

In addition to copyright in literary work, that in acting or representing any dramatic piece at any place of dramatic entertainment is also protected: the protection being afforded by the Dramatic Copyright Act of 1833 (3 Will. IV. C. 15), and by the twentieth and following sections of the Copyright Act, 1842. The property in works of art, including photographs, received definite recognition in what may be called the Fine Arts Copyright Act of 1862. Before discussing the application of these respective Acts, let us see what a kinematograph picture really is, and what are the incidents of its production and exhibition.

To be continued.

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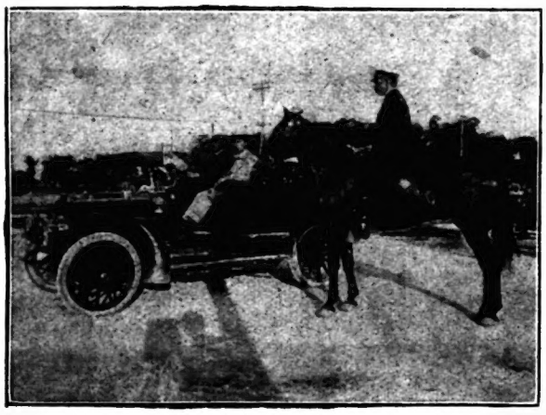

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The Vitagraph Company of America.

Mr. Jones decides to buy an automobile—Is beseiged by hordes of dealers, brokers, chauffeurs, etc., at his office, on streets, at home—Is dragged by different drivers into their cars and has all manner of experiences—Finally escapes from tormenters—Rushes home, slams door in faces of pursuers—Sinks exhausted on bed with clothes on—Falls asleep and has more "auto" trials in his dreams.

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Latest Productions.

New subjects head the list in each case. Firms not included should send particulars.

The Gaumont Co.

The Fountain of Eternal Youth	800	feet
From Forest to Fireside	(about) 1200	,,
Tommy, the Tin-pot Hero	436	,,
Saving the Colours	690	,,
Fisher Girl's Wooing	400	,,
Smuggler's Wife	360	,,
An Awkward Situation	405	,,
The Athletic Daughter	390	,,
The Stolen Cycle	250	,,
Remember the Fifth of November	535	,,
Travelling on the Cheap	340	,,
Travelling Bed	335	,,
Father buys a Garden Roller	580	,,
The Irresistible Piano	410	,,
Ju Jitsu	445	,,
Falsely Accused	555	,,
Absent-Minded Professor	490	,,
A Shilling Short of His Wages	400	,,
A Four-Year-Old Heroine	405	,,

Vitagraph Co. of America.

Purchasing an Automobile	700	,,
The Mill Girl	700	,,
The Gypsy's Warning	285	,,
The Burglar	440	,,
Disintegrated Convict	425	,,
The Ghost Story	230	,,
Cast up by the Sea	435	,,
Liquid Electricity	470	,,
Fountain of Youth	375	,,
The Baby Elephant	425	,,
Bathing under Difficulties	500	,,
Two Thousand Miles without a Dollar	430	,,
Man, Hat, and Cocktail	400	,,
The Easterner	475	,,
The Starving Artist	650	,,
White Man's First Smoke	500	,,
Double Barrelled Suicide	280	,,
The Bargain Fiend	500	,,
The Boy, the Bust and the Bath	425	,,

Graphic Cinematograph Co.

His Sweetheart when a Boy	525	,,
A Sacrifice of Work	345	,,
The Showman's Treasure	505	,,
The Smoker's Joke	390	,,
Tricky Twins	330	,,
Lover's Charm	160	,,
The Lodger had the Haddock	295	,,
The 5.30 Collection	250	,,
A Woodland Tragedy	470	,,
Who Winked at the Soldier?	560	,,
Some of our Relations	130	,,
Stolen Fruit	280	,,
The Adventures of Maud	440	,,
Early Birds	550	,,
Oh! that Hat	325	,,
Woman Supreme	212	,,
Quit Ye Like Men	365	,,
He Wasn't Engaged at the Office	160	,,
The Rev. Father Bernard Vaughan Deliering one of his Remarkable Sermons	156	,,

Williamson & Co.

Getting Rid of his Dog	310	,,
Moving Day	315	,,
Just in Time	540	feet
Pa takes up Physical Culture	300	,,
Why the Wedding was Put Off	225	,,
Bobby's Birthday	212	,,
The Brigand's Daughter	670 & 806	,,
Orange Peel	245	,,
After the Fancy Dress Ball	345	,,
Village Fire Brigade	325	,,

Walturdaw Co.

Roller Skate Craze	275	,,
The First Quarrel	330	,,
Canadian Settler	575	,,
The Belles of Japan	140	,,
Guy Fawkes	355	,,
The 5th of November	245	,,
The Anarchist and his Dog	245	,,
The Silvern God	270	,,
Champion Men Wrestlers of Japan	(about) 200	,,
Farrier's Daughter	765	,,
The Onion Fiend	470	,,
A Brother's Sacrifice	705	,,
The Locket	750	,,
Aunty's Motor Bike	250	,,
"Lusitania" at Liverpool	(about) 200	,,
Destruction of Wembly Tower	225	,,
The New Apprentice	550	,,
The Matinee Idol	480	,,

R. W. Paul.

Boy Bandits	480	,,
The Amateur Paper Hanger	282	,,
Pity the Poor Blind	107	,,
Sheep Shearing	230	,,
The Cheaters Cheated	510	,,
My Lady's Revenge	520	,,
The Tale of a Mouse	155	,,
The Bothered Bathers	275	,,
An Inhuman Father	420	,,
Adventures of a Broker's Man	305	,,
The Bookmaker	140	,,
How a Burglar Feels	98	,,

Hepworth Manufacturing Co.

Dying of Thirst	175	,,
Viking's Bride	400	,,
The Artful Lovers	300	,,
Mogador Street Scenes	200	,,
Ships of the Desert	225	,,
Rebellious Schoolgirls	100	,,
A Letter in the Sand	200	,,
The Sticky Bicycle	100	,,
Dumb Sagacity	450	,,
Brick Making	400	,,
Streets in Madeira	200	,,
Snake Charmer at Tangier	100	,,
In and Around Tangier	200	,,
A Moorish Potter	175	,,
A Tramp's Dream of Wealth	425	,,
Bringing Food and Water to Tangier	200	,,
A Seaside Girl	325	,,
State Entry of New Basha, Tangier	250	,,
Simpkin's Saturday Off	200	,,
Chain Making	325	,,

Warwick Trading Co.

Spot, the Dog Thief	420	,,
Why Jenkins Wears the Blue Ribbon	378	,,
The Actor Annoys the Boarders	215	,,
Mind Your Own Business	(about) 350	feet
Her Rival's Necklace	625	,,
Sultan of Morocco on Bicycle	60	,,
Kimberley Diamond Mining	565	,,
Victoria Falls	460	,,
Lonely Trappers	555	,,
The Lusitania	530	,,
The Page Boy and the Baby	(about) 550	,,
They Would Play Cards	685	,,
Truthful Telegrams	220	,,

Sheffield Photo Co.

The Dodgers Dodged	276	,,
The Limerick Craze	342	,,
My Word, If You're Not Off	265	,,
Willie's Dream	400	,,
The Blackmailer	585	,,
His Cheap Watch	250	

Cinematograph Syndicate.

Norwood Films—		
Gamekeeper's Dog	460	,,
Tommy's Box of Tools	460	,,
Dog Detective	730	,,
How Isaacs Won the Cup	200	,,
Bet that Didn't Come Off	285	,,
Husband and How to Train it	400	,,
Getting his Change	305	,,
Child Accuser	250	,,
Rent Day	205	,,
Jones' Birthday	245	,,

Cricks and Sharp.

Oyster Industry	245	,,
Only a Limerick	350	,,
A Drink Cure	395	,,
Fun in the Studio	190	,,
Life on a Reformatory Ship	600	,,
Even a Worm will Turn	275	,,
Wild Animals	380	,,
Making of a Cricket Bat	440	,,
Saved from the Sea	455	,,
Benediction of the Sea	370	,,

Charles Urban Trading Co.

The Grave of a Warship	485	,,
The Apple of Discord	240	,,
Moving into a New Flat	—	,,
Towing the bow of the "Suevic"	—	,,
Dynamiting Chimneys	155	,,
Animal and Bird Sagacity	735	,,
The Mauretania	220	,,
Diabolo Nightmare	385	,,
Railway Run through Norway	525	,,
Railway Run in the Austrian Tyrol	400	,,
Needs Must when the Devil Drives	390	,,
Fiji and the South Sea Islands	590	,,
The New Army Airship	300	,,
All Blacks Football	290	,,
Across the Balkans:—		
Herzegovina, Bosnia, and Dalmatia	710	,,
Montenegro and Albanian Alps	350	,,
Life and Service in Servia	435	,,
Macedonia and the Insurgents	540	,,
Bulgaria and its Citizens	800	,,
Bulgarian Infantry	410	,,
Bulgarian Cavalry and Artillery	415	,,
Roumania, its Citizens and Soldiers	420	,,
A Mad Heroine	625	,,

Review of Latest Productions.

In the topical line the Urban Co. are offering a picture of the wreck of H.M.S. Montagu on the rocks at Lundy Island. With their customary good fortune, the Company obtained some special facilities from the Cornish Salvage Company, and the film is an interesting illustration of the last phases of a battleship's life. Particular interest is lent by the fact that it was taken in very rough weather. We understand that the operator could not induce any of the local skippers to venture out, and at last went to the island on the Salvage Co's tug. Further difficulty was experienced in the matter of returning, the operator being confined to the island for some days, until the weather calmed. The film shows the voyage to Lundy Island, and then gives a series of views of the noble wreck. A rope bridge, 600 feet in length connects the vessel with the inhabited portion of the island, and across this workmen are seen passing. The operations photographed include the dismantling of the boilers, and the hauling of lengths of cable and machinery from below and their transference to the tug by cranes. The conclusion shows the vessel in a storm.

A good magic film has been issued by the Urban Co., with the title The Apple of Discord. It opens with the appearance of a frock-coated personage, who is really a magician, and he proceeds to unfold a series of cleverly-devised scenes in the space covered by the half of an apple. The hand of the magician is first shown holding an ordinary apple, which he cuts in half with a knife. Upon the face of one half there then appears the magician himself and on the other an attractive young lady. The two characters are then transferred to the same half, and

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A thrilling love romance. Superbly acted.
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Length 435 ft. Price £7 5s.. od.

Nurse's Voyage. Length 335 ft. Price £5 11s. 8d.
Hoggenheimer's Clerk. Length 615 ft. Price £10 5s. od.
Saving the Colors. Length 690 ft. Price £11 10s. od.
Anxious Day for Mother. Length 335 ft. Price £5 11s. 8d.
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No. 119.

ONLY A LIMERICK.

A gentleman is seen leaving home for the office, but before entering same he purchases paper to study the Limerick. On his arrival a lad brings the morning's letters, but he is too interested in the Limerick to give much attention to business, and sitting down at his desk he proceeds to compose the missing line. After taxing his brains for some time he is called out by the telephone, leaving the result of his efforts on the desk, and hastily pulling down the lid, he fails to notice it is not quite shut, and departs from the office. During his absence his wife enters, and seeing the desk is not closed, she, with a woman's curiosity, opens the lid and discovers a paper in her husband's handwriting, saying "Dear Flossie, I adore you."

Thinking her husband is engaged in an intrigue with another woman named Flossie, she lays in wait for him with a golf club, and immediately he re-enters the office she emphasises her opinion of Flossie and his conduci with the club. The poor man has not a chance to explain until the virago is quite exhansted, when he shows her the paper and ruefully explains to his violent sponse that it was "only a Limerick."

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the magician pays attentions to the girl which she seems to resent. An orchard background then forms in the background of the scene (which is throughout marked in the shape of the half-apple). The lady plucks some fruit and eats it. Another slice is here removed from the apple, and the girl still munching the apple of discord, which the magician has given her, meets her yokel lover and gives him a bite. Yet another slice is removed and the scene again changes. The lovers are having a tiff and the advances made by the woman are rejected by the man. She persists in kissing him and succeeds at last by placing a stone on the ground and so reaching his face. Another slice is removed and we see the lovers upon a wall. An amusing scene follows in which their dangling feet alone are shown. A dog arrives and in trying to reach the feet of the happy couple so disturbs them that they topple backwards over the wall, and a picture of their feet waving feebly is given. They rise and indulge in angry recriminations, in the midst of which each head is transferred into an apple. The wizard again makes his appearance and seizes both apples, which the conclusion of the film shows him eating with evident relish. The various transformation effects are most cleverly done, and the subject is one of a most novel kind which will well repay examination.

Moving Into a New Flat is another Urban subject of the comedy order. A married couple decide upon a change of residence and succeed in getting their goods to the new house; here their troubles begin. In attempting to hang a jardiniere on a hook in the ceiling, first Smith and then his wife came to grief, pottery is smashed and so is a jar of goldfish. Adjourning to the kitchen, their next trouble comes from a porter, who is unsatisfied with his tip. In his anger, Smith breaks some plates over the man's head, and so causes more wreckage. The next trouble arises in the bath-room, where hubby drives a nail into the water pipe and floods the room, and every available means of stopping the flood is tried before the simple one of turning off the tap occurs to the lady. The conclusion shows a battered and plastered couple.

What is probably one of the most interesting educational subjects produced is this week issued by the Gaumont Co., who for some tima have, they inform us, been working quietly towards the compiling of a select collection of educational matter. The title is From Forest to Fireside, and illustrates the making of *Lloyd's News*. The subject deals with the making of a newspaper from its very earliest and primitive form to the time it is placed on the breakfast-table. In part one we see the felling of trees in the Norwegian forest. In the second, the tree trunks, shorn of their crown of foliage, are being carried down to the river preparatory to being floated down to the mills. Scenes 3, 4 and 5 give various views of the river congested with floating timber. The logmen are seen leaping about with the nimbleness of cats directing the course of the timber and keeping it from jamming. It eventually reaches the weir and is floated into comparatively calm water, where it is carefully collected and sorted. Here a huge saw comes into operation, and cuts the logs into uniform lengths. Subsequent scenes show the process of stripping the bark from the timber by means of modern machinery, the timber yard where stacks of wood are stored, pulping, the packing of the pulp, and the transhipment of the pulp by train to wharves and then by boat to England. In part two the arrival of the pulp in barges up the river Medway at the English works, Sittingbourne, is shown. The pulp is unloaded and transferred to the paper mills, where the pulp pressing machines come into play. Subsequently we are shown the compositors' room of the paper, and the linotype and monotype at work, then the general machine room, where making, cutting, counting and folding *Lloyd's News* goes on. The automator is seen at work—"Half a million copies an hour." The last scenes show the delivery of the paper, and *Lloyd's News* in the home. The picture is of stereoscopic quality right through, and as a picture which deals with the whole procedure necessary in preparing the indispensable and familiar weekly paper, cannot be surpassed, and will be heartily appreciated by showmen who are on the look out for a good thing.

Owing to pressure upon our space, we are compelled to defer the notice of The Fountain of Eternal Youth," the elaborate pantomime picture of Gaumont's, until our next issue. It will be of interest to exhibitors to learn that this is only one of a series of similar subjects which this company are preparing for the festive season.

The resources of the Graphic Cinematographic Co. have been so severely taxed by heavy orders for Lover's Charm, Showman's Treasure, and Who Winked at the Soldier? from showmen abroad that they are obliged to claim the indulgence of customers who ordered copies of His Sweetheart when a Boy, after seeing the first copy projected at the company's establishment last week. We are asked to state that the postponement is for one week only, and that the orders in hand will be executed strictly in rotation. The latest Graphic production should rank amongst the "top liners" of the season, and with so taking a title the pretty love story, so well delineated by exceedingly capable actors, is relieved by just the necessary occasional dash of light comedy that should secure for it a very popular reception.

Hepworth's latest is The Viking's Bride. A band of Vikings are making merry at the marriage of one of their young chiefs. The bride and bridegroom, a fine and popular pair, go through all the ancient rites of their tribes. The breaking of a plate by the old chief has just taken place when there is a rude interruption. A commander of a neighbouring tribe rushes in and boldly claims the bride. The assembled band draw their weapons, but their leaders forbid them to strike the foe, who, threatening vengeance, turns round and retires. In the next scene, in a bushy and wild piece of country, two or three warriors lie hidden in the undergrowth. The appearance of a young maiden on a horse, with an an attendant, makes the spies crouch closer down in the bushes. As she rides up, she is seized by one of the men, while the other stuns her attendant. Dragging her from her horse, they carry her to the presence of their chief. The attendant, after remaining unconscious on the ground for some few minutes, recovers, and hobbles back as fast as he can to his comrades. The chief calls for an immediate pursuit. Weapons of all kinds are at once grasped eagerly, and rushing out they press forward on the warpath, bent on rescuing the young chief's bride. The attacking band have the advantage of taking their foes by surprise, and fighting desperately, helped on by their good cause, they overpower their enemies. The young bridegroom soon discovers his bride, and seizing her in his arms, goes off surrounded by his men.

The Hepworth Company have also issued a film with the title "Dying of Thirst." It shows a dismantled ship. The crew have forsaken her, and only one man remains, and he is on deck with a faithful dog beside him. Only the slightest drop of water remains in a saucer, and this he shares with the animal at his side. The last drop of water soon is swallowed, and he falls back in a fainting condition. A small rowing boat manned by two sailors, happily make its appearance at this stage. Jumping on board the wreck, they gently lift the man up and lower him into the boat, the dog following. The rescuers get into the boat once more and pull towards the shore. On the beach the dying man is carefully supported by one of the sailors while another fetches bottle of water. They force a drop down the man's parched throat, and the drink soon revives him, As soon as the man is able to clutch the bottle himself, he immediately turns to his dog and pours a drop down its throat.

The Vitagraph Company have a laughable film this week, with the title "Purchasing an Automobile." The hero becomes known to the whole motoring fraternity as a prospective buyer and is beseiged by a horde of dealers, brokers, chauffeurs, etc., in the street, at the office and at home. One of the salesmen at last succeeds in cajoling Jones into his car for a trial, but in a little while the car comes to a stop and the chauffeur gets underneath to investigate. Another car has drawn up and the driver quickly seizes the hero and drags him into his own car, which goes off at a terrific speed—and then explodes. Jones is flung high in the air, and as he drops the driver of yet another car following in the rear, spies him through a telescope and draws up so that he falls safely into a seat. This car also breaks down after a little and when the chauffeur dismounts Jones goes on without him. The car immediately begins to perform a series of alarming manœuvers, running backwards and forwards and at last spinning round in a circle. A crowd of dealers etc., collect round the unfortunate man as he dismounts and another then hustles him into a fourth car and he goes off with the others in pursuit. In this case the would be motorist is fined for dangerous driving, and goes home thoroughly tired out and fed up with motoring, to be affected with a dream in which a series of adventures even more alarming than the real thing befall him.

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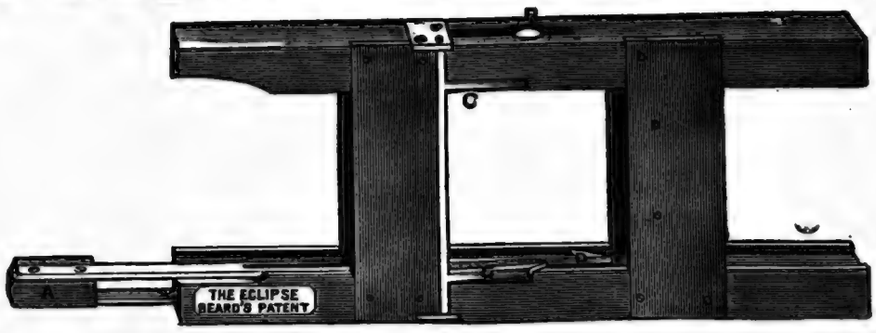

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Round the Provinces.

The Columbia Animated Picture Co. are making their appeal at the Volunteer Hall, St. Helens, mainly on the strength of the Thaw Case Film, but many other films of a better class are shown.

The Paris Modern Theatre Company (associated with the London Animated Picture Company) are giving a very fine animated picture entertainment at Accrington Town Hall, the program being varied on alternate nights.

The Queen's Hall, Birkenhead, has been very well patronized during the visit of the London Animated Picture Co. The films include Victoria Falls of the Zambesi, My Word if You're Not Off, and Her First Bike Ride.

Mr. R. Pringle is also running a show at the Public Hall, Preston, where the Chronomegaphone, rendering Harry Lauder's numbers, combines with a good variety company and some excellent films to make the entertainment one which appeals strongly to the public.

At the Armoury, West Hartlepool, we have another exhibition in which the Life of Christ is the star film. By way of contrast, the bill also includes Aeronaut's First Appearance, Her First Bike Ride, The Easterner, Dumb Sagacity, Cruiser in a Storm and The Magnetic Man.

After a successful week at the Public Hall, Ipswich, the Empire Animated Picture Co. have entered upon a short season at the Lecture Hall of the same town. Entertainments are given twice nightly, when a good selection of films is varied with wrestling bouts and other turns.

The program at the Picture Hall, Bonuer's Field, is of an interesting nature. A Crime on the Railway, The Clown Doctor, A Tragedy in a Wood, The Boys' Half-Holiday, An Artist in Distress, Maniac Juggler, Serving a Summons, The White Man's First Smoke, The Ghost's Holiday, and The Seaside Girl were the films.

The Sovereign Picture Company, although in their ninth consecutive week at the Assembly Rooms, Leigh, are still drawing overflowing houses. A complete change of animated pictures is exhibited. The Passion Play, Marble Industry, Confidence Game, Vengeance of Algerian, Amateur Paperhanger, American Train Robbery, and Mauretania Leaving the Clyde are the chief subjects.

The Imperial Animated Pictures are paying a return visit to the Sheffield Montgomery Hall, commencing Monday last, for one week only. The entertainment consists of all the latest productions in animated photography. The entertainment is under the direction of the Sheffield Photo Co., and there will be matinees Thursday and Saturday.

The Wonderland Animated Photo. Co. have had crowded houses at the Public Hall, Tilney, and have also been successful at the Jubilee Hall, Leyton. At the Queen's Hall, King's Lynn, on Saturday last, a big attendance heartily applauded a program which they presented, and in which the leading items were Golden Beetle, Fairy of Spring, Errand Boy Wanted, and A Day on his Own.

Owing to the fact that the Birmingham Dog Show will occupy Curzon Hall, Mr Waller Jeffs announces that his Autumn season will close on November 16th. His current program to hand contains Cairo to Khartoum, Victoria Falls, Under the Sea, Wild Birds, The Quiet Hotel, Would be Athlete, Goose Chase, On Account of a Moth, When the Devil Drives, Two Little Orphans, and Chyranthemums

The return visit which is being paid to Bath, by the St. Louis Animated Picture Co., is being fully appreciated by the local public. The chronophone is the main feature of the program, and its rendering of Will Evans in the Montezuma Maid is specially applauded. The ordinary pictures include Victoria Falls, Fishguard Route to Ireland, Channel Fleet Manœuvres, Magnetic Man, Liquid Electricity, A Modern Mother, and Oxford Pageant.

Crowded houses have expressed their approval of the pictorial program of the Palace, Swansea, during last week. A very good selection of films was shown, with the following as headliners: Attack and Defence of Whale Island, Life in New Zealand, Picturesque Java, Cheaters Cheated, Drunkard Will Drink, Unknown Man, No More Children Wanted, Father's Quiet Sunday, Ladies of the Whip, and Country Fare.

Mr. Ralph Pringle's North American Animated Picture Co. is said to have been a greater success at the Colston Hall, Bristol, than any one of the many exhibitions which have been located in this favourite hall of living picture men. For the six or seven weeks which the show has been in the town, the hall has been invariably full to overcrowding. The Life of Christ was the feature of the concluding week's program. Among the other subjects were Scenes in Java, Life in America, Costumes of the Centuries and Spanish Postcards.

The program of Mr. J. Duckworth's entertainment for the current week is a very strong one. The leading features are Japanese Women, Ice Industry, Village School, Quick, I'm on Fire! Trials of *Mauretania*, A Worm Will Turn, Crime in the Snow, Travelling Bed, Athletic Daughter, Quiet Hotel, Wreck of the "Nulli Secundus," Mind Your Own Business, King on the *Dreadnought*, When the Devil Drives, and Liquid Electricity. This is the 28th week of the exhibition.

At the Municipal Hall, Keighley, we have another show in which the chronophone takes the leading place. The entertainment here is under the charge of Mr. Sydney Carter, and the singing pictures include Bedouin's Love Song, Every Little Bit Helps, and They Can't Diddle Me. The films include King on the *Dreadnought*, Going to Switzerland, Jim's Apprenticeships, The Sandwich Man, Unskilled Skater, Dumb Sagacity, Poor but Honest, and the Waif and the Statue.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

SUGGESTED PUBLIC AMUSEMENT CATERERS' ASSOCIATION.

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—I have noticed with a great amount of interest the reports appearing from time to time, in your up-to-date and go-ahead paper, of the proceedings of the two Associations formed by the Manufacturers and Operators respectively. Both are no doubt working conscientiously and energetically in the interests of their own party.

I have also seen and carefully perused the examination regulations of the Manufacturers' Association, but have not yet seen the suggested Operators' examination papers. As a public caterer paying one of the highest rentals of any single kinematograph entertainment in the world (permanent), it is obvious to me that the man who has the most eggs in the trade basket, viz. the public caterer, is being studied very little by the one or the other of the existing associations, both of which must of necessity be strictly party affairs. To my mind the man whose interests now require looking after is the man that *actually caters for the public*, and this man's interests cannot fail to be at times somewhat at variance with those of either the manufacturer or operator.

There are several hundred public caterers to every manufacturer, or the latter would not carry on the always extending businesses they do. Perhaps the word "manufacturer" should not be so freely used, as it is undoubtedly a fact that the greater part of the firms supplying materials and appliance are not manufacturers at all, and I could mention more than one firm in whose employ I have failed to discover a single practical mechanic. To my mind the man that wants his interests looked after by an association is the P.A.C., who buys appliances and films and who has to please the public with articles *supplied* by the manufacturer and *used* by the paid operator. At present he is "between two fires," and unless he bestirs himself at once he stands a good chance of having a lively time of it later on. There is no necessity for friction or any unpleasantness, but the P.A.C., who has to work smoothly with insurance companies, local authorities, county councils, manufacturers, operators, landlords, ground landlords, and last but not least the great British public, must *combine* with his "fellows in adversity" to ensure as much as possible the smooth working of his business in which he has so much at stake. There are stronger reasons for combination than I have given, but which it would not be policy to mention here, nor will I encroach on your good nature or limited space further than to say that the necessity of the public amusement caterers using kinematographs and appliances at once combining and seeing that their interests are looked after by themselves must be only too obvious, I think, to one and all. I shall be pleased to see or hear from any such gentlemen with a view to the necessary steps being taken at once.—Yours, etc.,

F. OSCAR SEYD.

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Coming Fairs.

	Pop.	Nov.
Penistone	4,000	9
Sheffield	380,000	9
Carlisle	46,000	9
Wakefield	42,000	9
Lye	11,000	9
Kendal	15,000	9
Wakefield	36,000	9

The Nordisk Film Co. have opened an office in Cecil Court.

The Gaumont Company announce the fact that they are taking His Imperial Majesty—The Kaiser of Germany—during his visit to this country.

Williamson's have undertaken the English agency of the Aquila films, and next week we hope to notice the first subject of this firm, whose products are said to be of very good photographic quality.

Keen interest is evinced on every hand in the coming Lord Mayor's Show, when Sir William Treloar will give way to Sir John Bell. In all likelihood, the coming Lord Mayor's Show will be one of the most popular of the series. The Gaumont Company intend making a picture of the show.

Special animated pictures have been taken by Mr. Oliver G. Pike to illustrate the work of the Ragged School Union, and at a private view at the St. Bride's Institute, Dr. C. W. Saleeby expressed the opiniou that moving pictures had never been put to a better use.

Mr. J. Harrington, of Harrington and Co., Sydney and Brisbane, left England last week after a stay of three months in this country, during which time he succeeded in fixing up good terms with almost all the manufacturers of films, and on his arrival in Sydney various alterations and extensions in the department devoted to kinematograph films and appliances are to be made. Mr. Harrington expects to do a big business in Australia. His return home will be via Paris, Berlin, Switzerland, Dresden, Italy, leaving Naples in time to arrive in Australia a week before Christmas. We wish him good luck and a pleasant voyage.

From the office of the Vitagraph Co. there reaches us a beautifully got up catalogue in which all of this well-known firm's most famous productions are listed, and which is additionally interesting by reason of some good photographs of the heads of the firm, of the New York Office, and of the numerous studios and factories which the company occupies in the neighbourhood of New York. The latter give one a capital idea of the various departments of one of the largest kinematograph organisations in the world The film descriptions and illustrations should also be of value for reference purposes, and we advise our showmen readers to take advantage of the Vitagraph Co.'s offer to send this list to anyone making application.

At a meeting at the Taunton and Somerset Hospital, on October 25th, an address with kinematograph exhibits was given by Dr. H. Campbell Thomson, assistant physician to Middlesex Hospital. The diseases illustrated were: Disseminated sclerosis, pseudo-hypertrophic paralysis, spastic paraplegia, cerebral diplegia with athetosis, Friedrich's ataxy, paralysis agitans, cerebellar ataxy. The chief clinical features of each disease were very clearly demonstrated by the pictures, including films showing the varieties of nystagmus which occur in some of these diseases. The occasion is noteworthy as being the first medical lectures illustrated by the kinematograph in this country. The films were those of the Urban Co,

About 9 o'clock on Saturday last, an alarm of fire was raised in Carmarthen. A rumour quickly spread that the English Baptist Chapel was ablaze, as great volumes of smoke and apparently lurid flames issued from a chimney at the rear of the sacred building. The police and fire brigade speedily brought along their appliances and scrambled to the roof, where they discovered that electric reflection from the exterior of a bioscopic exhibition in the fair grounds had deceived the residents, and that really there was nothing beyond dense smoke and soot sparks from a heating apparatus which had been used for the first time this winter.

Just previous to the opening of the performance, on Tuesday, of Poole's Myriorama at Edmonton Town Hall, one of the electric wires which had been laid on for the occasion fused and took fire, causing dense volumes of smoke in the building, which was packed with people. A cry of "Fire!" was immediately raised and some women rushed from the building screaming. Some of the members of the orchestra quickly mounted the platform and began playing, thus reassuring the audience, and, fortunately, the superintendent of the fire brigade and one of his ment were present in the hall, and were able to extinguish the outbreak, though not before nine persons had been slightly burned. First aid was rendered to them, and the performance was proceeded with as usual.

BRITISH MUSEUM 3 JA 08

Lantern Lectures of the Week.—At St. Augustine's Literary Society, Highbury, Our Navy and Foreign Warships, by Lieut. H. J. C. Knox, R.N.——At the Burgess Hall Congregational Church, Life and Mission Work in China, by the Rev. E. Box, of Shangai. ——At the Church Rooms, Newhaven, Work of Missionaries in Sinam, by the Rev. T. McClelland.——At Newcastle Town Hall, Merits and Claims of Esperanto, by Professor A. Christen.——At the Inglis Memorial, Dundee, The Land of Scott and Burns, by Mr. J. F. Kidd. ——At Cuckfield, Health and How to be Healthy, by Mr. H. Stott. ——At Torquay, Congo Misrule, by Mr. J. Y. Woollcombe.——At the Parish Church Hall, Culter (Aberdeen), Quebec to New Orleans, by Dr. Fleming.——At the Coronation Rooms, Kirkby Stephen, Early English Church History, by the Rev. T. S. Boulton.—At the Baptist Chapel, Ridgmont, Captain Peary's Dash for the Pole, by Mr. H. Studman.——At the Archibald Hall, Wooler (Berwick), The Wild Wild Sea, by Captain Shelly.——At the Working Men's Hall, Shrewsbury, Wild Nature's Ways, by Richard Kearton, F.Z.S.——At Conoely (Keighley), Portsmouth and the Isle of Wight, by Mr. Alfred Hartley.

On October 31st, at the Regent Street Polytechnic, Mr. Alfred J. West delivered a lecture with the title "A Night with our Colonies." A liberal use was made of the films shown in the Colonies section of his entertainment to illustrate his remarks, and a number of slides, some of which were beautiful examples of colouring, were also utilised. The famous entertainment, as may be imagined, was doubly enjoyable from Mr. West's account of the places he had visited, for he was enabled to direct our attention to many points of interest which would otherwise not have been noticed. The lecturer prefaced his remarks by remarking on the importance of a knowledge of the various parts of the Empire to the younger generation. He was inclined to advise that every young man should pay a visit to one of the colonies, but as our young men could not in all cases visit the colonies the next best thing was to bring the colonies to them. Certainly, he succeeds in doing this with wonderful realism in the films he shows at the Polytechnic. Mr. West's trip was to British Guiana and the West Indies and the films included the famous Pitch Lake at Trinidad, Banana Cultivation in Jamaica and an ingenious reconstruction of the story of Robinson Crusoe, on the original island, Tobago, which Defoe selected for his story.

NOTICE.

A large amount of matter has had to be omitted from the present issue at the last moment, owing to exceptional pressure on our space. Those who have sent us reports for insertion are requested to notice that they will be dealt with at the earliest possible moment.

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Suicide Impossible	132	1½d.	—
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Two Little Scamps	280	1½d.	—
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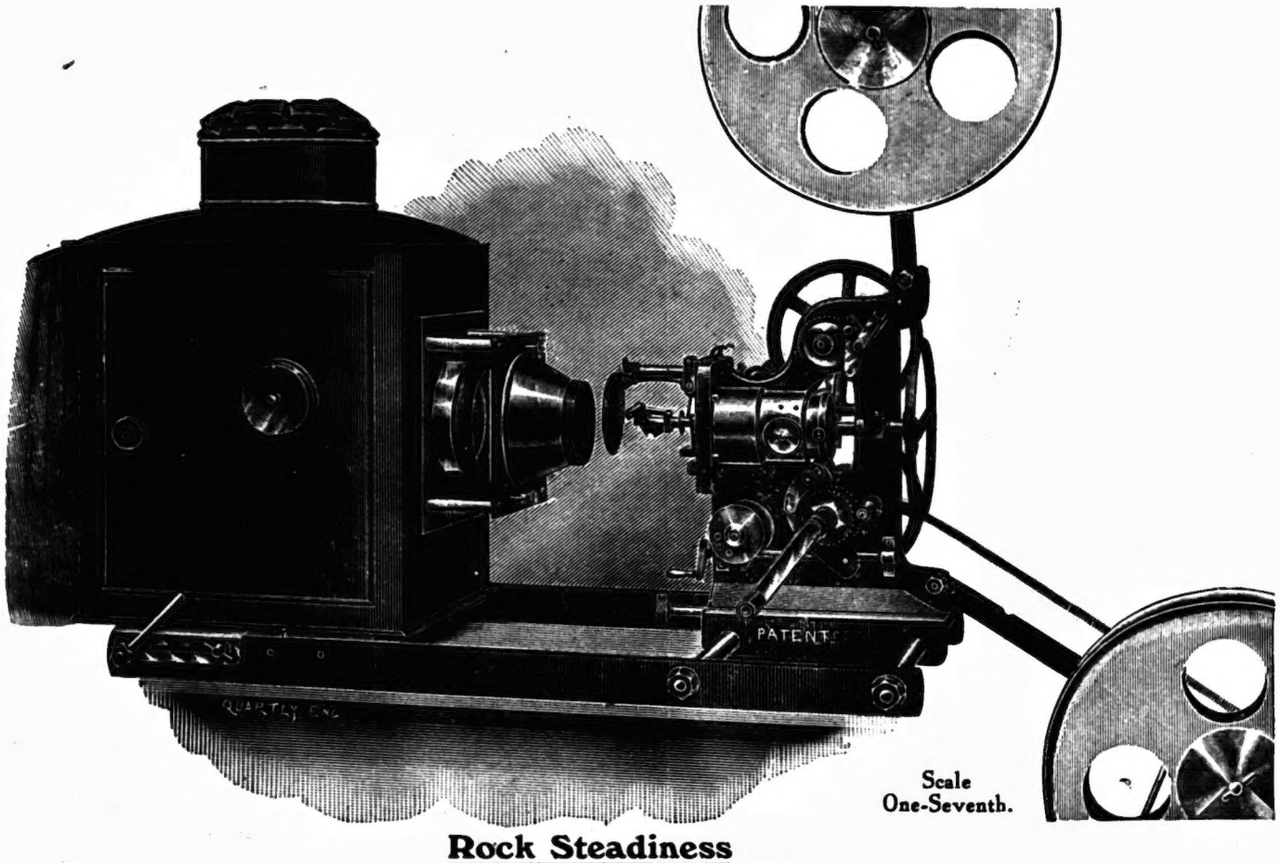

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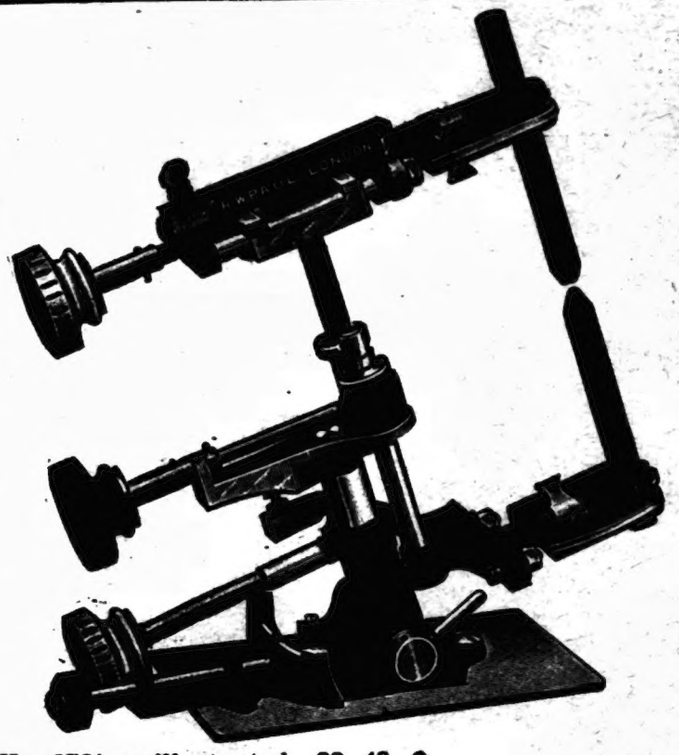

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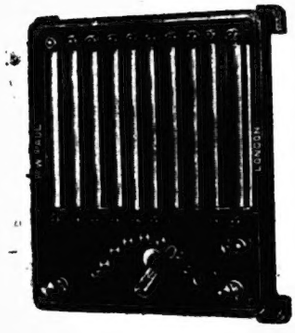

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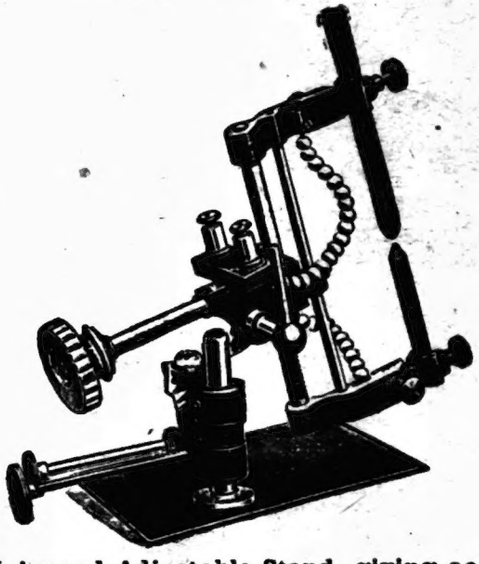

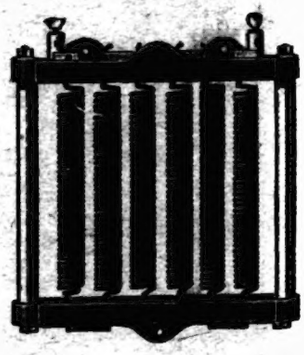

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